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AN EVALUATION OF THEATRE RESOURCES FOR YOUTH, PROJECT TRY.

BY- DAVENPORT, JUDITH K.

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THE PRIMARY PURPOSE OF THEATRE RESOURCES FOR YOUTH (PROJECT TRY) WAS TO CREATE AN AWARENESS OF THE NEED FOR THEATER ARTS PROGRAMS FOR ELEMENTARY SCHOOL CHILDREN IN NEW HAMPSHIRE. TWO MAIN PROGRAMS--CHILDREN'S THEATER TOURING PROGRAMS TO ELEMENTARY SCHOOLS, AND CREATIVE DRAMATICS TRAINING PROGRAMS FOR TEACHERS AND PUPILS--WERE DESIGNED NOT ONLY TO GENERATE INTEREST IN THEATER ARTS AMONG TEACHERS, STUDENTS, AND THE WIDER COMMUNITY, BUT ALSO TO INITIATE AND ESTABLISH A METHOD OF SUSTAINING CHILD DRAMA PROGRAMS IN ELEMENTARY SCHOOLS. NINE CHILDREN'S THEATER COMPANIES GAVE 113 PERFORMANCES SEEN BY 39,014 PEOPLE THROUGHOUT THE STATE, SIGNIFICANTLY MORE THAN ANTICIPATED. A PROGRAM WAS ALSO ESTABLISHED WHEREBY COMMUNITIES WILL GRADUALLY TAKE OVER THE FINANCIAL SUPPORT OF LOCAL THEATERS AND PERFORMANCES OF TOURING COMPANIES. THE TRAINING PROGRAMS IN CREATIVE DRAMATICS, WHICH SERVED A TOTAL OF 1,941 TEACHERS AND THEATER DIRECTORS, INVOLVED WORKSHOPS OF ELEMENTARY TEACHERS, A COURSE IN THEATER FOR CHILDREN OFFERED AT THE UNIVERSITY OF NEW HAMPSHIRE, AND PLAY DIRECTION WORKSHOPS FOR HIGH SCHOOL DRAMA COACHES AND LOCAL THEATER DIRECTORS. IN GENERAL, PROJECT TRY ACCOMPLISHED ITS AIMS AND EVEN EXCEEDED ITS EXPECTATIONS. AN EXPANSION OF ALL ITS PROGRAMS IN PROPORTION TO NEWLY IDENTIFIED NEEDS IS RECOMMENDED. (DL)

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AN EVALUATION OF

THEATRE RESOURCES FOR YOUTH

Project TRY

First Operational Year

September 15, 1966 to September 15, 1967

A PACE Project to Supervisory Union #56, Somersworth, New Hampshire

by

Judith K. Davenport, Project Director

June 20, 1967

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EVALUATION OF

THEATRE RESOURCES FOR YOUTH

Project TRY

SUBMITTED BY

SUPERVISORY UNION #56

SOMERSWORTH, NEW HAMPSHIRE

TE 000 078

Pages 3,16,25,28,31, & 33
are missing from evaluation

INTRODUCTION

The general objective of the project was "to develop Theatre Resources for Youth (Project TRY) in order to create an awareness of the need for Theatre Arts programs in New Hampshire, concentrating its attention on programs for elementary school children."[1] To achieve this objective, Project TRY proposed to offer two main programs designed to complement each other: 1) Children's Theatre touring programs to elementary schools and 2) Creative Dramatics programs for teachers and pupils. Later in the application, programs were distinguished as Touring Programs and Training Programs. Although the project proposed to distribute its services geographically throughout the state, it specifically limited its scope to serve 38,045[2] people or less than 10% of the state's population, including elementary school students, their teachers, their parents, school administrators, community agencies, institutions of higher learning and theatre organizations.

Creating an "awareness of the need" generally involves creating new positive attitudes where none were known to exist. To create new attitudes, the primary objective during early stages of the project should be in the general area of dissemination. (Research and program development had been fairly well defined prior to operation of the project.) It can be concluded that the project achieved its objective if it communicated its message to those it intended to reach--elementary

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1 See Application for a Federal Grant to Operate a Supplementary Educational Center and Services (P.L. 89-10, Title III), "Theatre Resources for Youth, Project TRY", 23 May 1966. Revised budget submitted 3 August 1966, p.8.

2 Note that this figure results from the Revised Budget. The estimated number of persons to be served was reduced because the budget was reduced.

3 See Application, p.8.

school students, their teachers, their parents, school administrators, community agencies, institutions of higher learning and theatre organizations. An evaluation should also consider the degree to which diffusion of the message actually occurred.

Current available research discloses very little about contemporary attitudes towards live Theatre Arts in general, and Child Drama programs in particular. That is, it is not known whether or not existing attitudes must be changed or simply reinforced in order to achieve a purpose similar to that stated by Project TRY.

Three primary questions will be investigated in this evaluation. First, did the project serve those it intended to serve, and thus disseminate the message it wanted to send? Second, will people who were served by the project continue to want programs offered by TRY, indicating that the message was sent, received and acted upon? Third, do stage plays have an effect on the attitudes of children?

Evidence for this evaluation comes from three main sources: 1) statistical evidence, assembled by members of the TRY staff, 2) qualititative evidence in the form of value judgements offered by various project participants and 3) a completely objective, independent study conducted by an evaluation specialist in the field of social psychology.

Touring Programs and Training Programs will be discussed separately before a general overall analysis is attempted. For the convenience of the reader, a topical outline of subjects treated can be examined by referring to the Table of Contents. A Table of Charts is also provided for quick reference.

This evaluation will disclose that Project TRY achieved its major

objective beyond its own original expectations, making it possible to answer "yes" to all three primary questions mentioned above. In general, all programs were enthusiastically received. As a result of its first year in operation, TRY has geographically distributed its programs to every county in the state, serving a total of 43,499 people or 5,454 more than originally estimated. Its Teacher Training Programs served 1,941 people, including 594 teachers and 1120 pupils, or 696 more than anticipated. Its Touring Programs served 41,639 or 4,839 more than estimated.

Generally speaking, all proposed ideas worked. Some worked better than others and will be discussed accordingly. The unexpectedly enthusiastic but welcome reception of New Hampshire teachers to TRY Training Programs was particularly gratifying to members of the TRY staff and Advisory Council.

TOURING PROGRAMS

Project TRY's first major goal was to develop New Hampshire children's theatre producers, both professional and nonprofessional, in order to provide a permanent local source for its projected touring performances to elementary schools. This was complicated by the need to maintain a high standard of performance quality for all TRY contracted touring shows. Prior to its first operational, only two New Hampshire theatres were able to meet these standards, ond one of these theatres was itself developed under planning project stimulation supported by Title III funds.

A full-time professional theatre director (Artistic Director) was hired to stimulate the development of high quality, local children's theatre producers. Three Play Consultants, including two theatre professionals and one elementary school principal, previewed each show offered by a new director prior to its final touring contract with TRY. It was assumed that shows produced by directors previously accepted by the Play Consultants would automatically meet performance standards. However, as a result of its first year's experience, this assumption has been revised by the Advisory Council and will be discussed later.

The development of community financial support for touring shows was another objective of Project TRY. It was assumed that, after a community had seen at least one good children's theatre performance in its school, it might begin to accept the financial responsibility of receiving more shows. To test the validity of this assumption, TRY has designed three phases of financial support. Phase I includes schools which have received at least one show, completely supported by TRY. Phase II represents schools which have received a Phase I

show. These communities are asked to provide at least partial support for their second show. TRY will then make up the difference between the community contribution and the total cost of the show. Phase III includes those schools able to finance the entire cost of the show. Costs represent the package price of the show, but not the administrative costs which will be discussed later.

Development & Support of Local Children's Theatre Producers

An examination of Figure 1 will reveal the extent to which Project TRY succeeded in the development of local theatre organizations in terms of the talents involved (Artist Participation), the audiences which they served (Audience Participation), and the development of community financial support (Phase I, Phase II, Phase III).

It should be noted that 11 different plays were toured by 9 different companies. Of the 9 which toured for TRY, 8 were New Hampshire theatres and 6 of these produced a play for children as a direct result of TRY stimulation. TRY's Artistic Director produced 4 of these shows. Over 260 professional and nonprofessional theatre artists were involved in TRY contracted tours.

Over 39,000 people attended the touring shows, including over 4,700 who saw performances in nonpublic schools. It is impossible to estimate exactly how many adults and children attended the shows without spoiling the basic theatre experience. However, about 25% of the plays were offered after school, when parents and community sponsors had more of an opportunity to attend.

Figure 1 shows that 94 schools received TRY shows under Phase I, 13 schools agreed to participate under Phase II and 5 participated under Phase III. Only those schools which received free shows during the planning project (22) could be used to test the validity of the phasing assumption. However, 10 of these schools are located in regions which are now served by their own Title III projects which provide cultural programs. (The Center for Arts Exposure, Inc. in Manchester and Project ARISE in Littleton) Generally, the phasing experiment did not work well in these regions, probably because the need for cultural enrichment programs was not as great as the need in other regions of the state.

Project TRY developed the following sources of community support in Phases II and III: 3 PTA organizations, 3 school funds (one raised money by selling tickets to its own school produced play), 1 Theatre Guild, 1 Rotary Club, 1 City Recreation Department, 1 College Women's Club, and 3 supported by ticket sales at after-school performances.

It should be further noted that, although all schools receiving TRY shows were informed of the "phasing" this year, none of the schools which received shows during the planning project were so informed. Considering the fact that school budgets are planned a year in advance, the development of 18 community sponsors during the first operational year can give some indication of the possible future success of the experiment.

On the one hand, it was fortunate that the planning project had provided Phase I shows so that execution of Phase II and III could begin this year. On the other hand, the fact that the planners received a very small grant under Title III ($8,058 compared to the

$25,000 Mini-Grants) precludes the full development of this gradual phasing from complete federal support to complete local support. After the Project had designed its three phases to be accomplished in three operational years, it was informed that the one-half year planning period would be counted towards the maximum three year life of Title III programs. In a state which is notorious for its failure to support public school education, it is difficult to imagine an alternative method of developing community support which would take less than three years. In fact, the project has not been able to design an alternate solution to the problem.

The project application did not specifically estimate anticipated artist participation in the project. However, it did provide an estimate for total performances and total audience. Figure 2 compares the project's estimates with the actual number of persons which were served.

FIGURE 2

COMPARISON OF ESTIMATED RESULTS AND OPERATIONAL RESULTS
Performances and Audiences

	Total Performances	Total Audience
Estimated Results	92	36,800
Operational Results	113	39,014
Difference	+21	+2,214

In both instances, the results exceeded the expectations. Audiences were estimated at an average of 400 per performance. Actually, for 113 performances, the average audience size decreased, probably due to the increase in number of performances offered to a greater variety of schools, including many of the smaller schools. The largest audience

was 1,580; the smallest was 35 (an entire school). Future estimates must take into consideration that, if TRY is to serve all possible schools, it must provide more performances to serve smaller audiences than originally supposed.

In terms of its major objective, dissemination, it should be noted that each person who attended TRY shows received a theatre program, which included a general statement of TRY's purposes and objectives. To establish and maintain the local identity of various touring companies, the programs were designed and provided by the touring theatre as part of its "package".[1]

Reaction to Touring Performances

Various sources reflecting audience reactions to TRY touring performances can provide the reader with insight into the on-the-scene success of TRY shows. The audience reactions will be reported from the point of view of Touring Company Managers, "Fan Mail" voluntarily sent to TRY, and pupil reactions.

Reports by Touring Company Managers

Each touring company manager reported to the TRY staff their opinions of local reactions to their performances. (They also provided detailed descriptions of the physical facilities at each location, plus information concerning school cooperation before, during and after performances. However, this information is considered to be irrelevant to the primary and subsidiary objectives under investigation and is therefore not included.) The information was recorded on

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[1] See Appendix A, pp. 2 & 3

Company Logs, provided by the TRY office.[1] It should be noted that, because all companies included young, enthusiastic artists and all but one were New Hampshire companies particularly anxious to enchant New Hampshire audiences, the opinions offered by company managers are probably colored with their natural desire to please.

Figure 3 indicates the reactions of audiences to each performance as reported by Touring Company Managers.

FIGURE 3

REACTION TO TRY SHOWS AS REPORTED BY NINE TOURING MANAGERS*

NAME OF PLAY	TOTAL PERFORMANCES OFFERED	REACTIONS TO EACH PERFORMANCE EXCELLENT	GOOD	FAIR	POOR
EMPEROR'S NEW CLOTHES	13	6	3	3	1
MANY MOONS	6	3	3	0	0
PUSS IN BOOTS	12	4	5	2	1
RAPUNZEL & THE WITCH	20	16	2	1	1
DEVIL & DANIEL WEBSTER	15	5	8	2	0
CANTERVILLE GHOST	8	4	4	0	0
ANDROCLES & THE LION	9	5	3	1	0
SNOW WHITE & ROSE RED	13	5	5	1	2
REYNARD THE FOX	13	10	2	1	0
TOTAL	109	58	35	11	5

*Taken in all but 2 instances from Touring Logs sent to the TRY office.

Touring Company Managers reported that the majority of reactions to their shows in the schools was "excellent" or "good". In 11 cases,

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1 See Appendix p. 4

reaction was considered to be "fair" and in 5 cases, the managers considered the reactions to be "poor". Without exception, all managers reported that all schools want another show.

It should be noted that 94 schools were in Phase I, indicating that they were receiving their first play for children in their schools.[1] It can be concluded that, according to Figure 3, the general project objective has been partially accomplished--an "awareness of the need for Theatre Arts programs..." has been created and, in most cases, the "awareness" can be described as a "pleasant" experience.

Incidentally, the project collected other valuable data concerning physical theatre conditions in each school which will prove valuable for future companies. This data was assembled on the Touring Logs and will supplement or correct information gathered by a mailed Theatre Facilities Questionnaire.

Reaction to TRY Shows Voluntarily Submitted by Mail

Adult Reaction

Schools were not required to send written reactions to Project TRY after they had received a show. Therefore, all letters received were sent on a purely voluntary basis. 36 letters indicating a positive response to the performances were received. Most indicated that they appreciated the performances and looked forward to receiving another next year. The tone of the letter can be summarized by the first sentence of one short letter which follows:

> "384 bravos from children plus 1 from this principal for the excellent play we received..."

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1 See Figure 1, p.3

These letters came from 4 superintendents, 22 principals, 9 teachers and 1 community sponsor. They do not include teacher reactions received in the form of their own pupil reactions, described below.

Two letters, both from community sponsors who were in Phase II, can be considered as negative reactions. Both concerned the same performance, THE EMPEROR'S NEW CLOTHES and both had received SNOW WHITE AND THE SEVEN DWARFS last year. Both stated the opinion that the show was "too difficult" and abstract for children to understand. On the other hand, Ricky Zecha, Grade 5, wrote of the same show, "I thought the whole play was realistic, good and funny." and his classmate, Sharon Dubriuel wrote, "I've seen some plays but that one I enjoyed the most."

Although the two reactions were negative in tone, the fact that they were sent indicates that TRY's purpose is being achieved. As people receive more than one show, they are likely to compare one show with another, and decide on favorites. The two negative letters indicated that they liked last year's show "better". As the New Hampshire audience becomes a discriminating audience, theatre organizations can expect to receive more "negative" reactions to some shows. It is this challenge from its audience which creates a lively, contemporary theatre.

Teacher Guidelines Resulting in Pupil Reactions

Each teacher received, at least one week in advance, a Teacher Guideline designed to insure pre and post performance appreciation. Three professional teachers and a college specialist in the field of

language arts worked co-operatively with the play directors to develop a type of guideline which could adequately meet the needs of New Hampshire teachers. By the end of the year, they had developed a unique and extremely valuable format which will be further refined if the project continues. In the Appendix, a copy of a teacher guideline offered by TRY before these professionals began working can be compared with a copy of the last teacher guideline written this year.[1]

Thousands of pupil reactions were voluntarily sent to the TRY office. They included drawings, poems, letters, critiques. Most indicated that the teacher guideline suggestions were in fact being used by the teachers. (Teachers were not required to use the guidelines.) Many teachers sent only samples of their pupils' work and it can be assumed that TRY received only the best work. Of course, all reactions reflected an enthusiastic, highly positive response to the performances.

Generally, pupil reactions indicated that the children liked the play, its scenery and its characters--the funny character, the villain and the hero, in that order. In the drawings, pupils remembered a surprising amount of actual detail of line and mass of costumes and scenery. Adherence to actual colors was less pronounced.

The drawings also pointed out the tendency for children to imagine what the artists had purposely left to their imaginations, which in turn reflects the highest form of aesthetic involvement. For example, when a scenic artist gave the audience one tree to represent a forest, pupil drawings revealed that tree, plus the other trees in the forest.

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1 See Appendix A, pp. 5 to 14

A second grader's color rendering of the final scene in THE EMPEROR'S NEW CLOTHES showed him with the purple loincloth, which the costume artist had provided, plus private parts underneath--in no way realistically shown on stage![1]

Performance Quality of TRY Touring Shows

Performance quality varied, according to the type of participating theatre; of course, professional theatres provided the best shows in terms of acting performances. In the opinion of the Play Consultants, all shows were well worthwhile and suitable for elementary school audiences. However, the assumption that a good director will always produce a good show and therefore should be excluded from the previewing procedure does not always work, because good directors can produce mediocre shows if they do not have good talent in casts and crews. Many of the local theatres rely on available student or community talent. Therefore, the Advisory Council has recommended that all future shows, regardless of director, be previewed by the Play Consultants. Although this recommendation will require an additional expenditure of time and energy for all concerned, its execution is believed to be fundamental to the achievement of general project objectives.

To compare the quality of theatre fare offered to New Hampshire children with some of the finest professional shows in the country, the Project Director attended the annual Showcase of Professional Children's Theatre offered by Region 14 of the Children's Theatre Conference of the American Educational Theatre Association, where she viewed current productions being offered by New York professional

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[1] See Appendix A, p. 15

touring children's theatre companies. In her opinion, and speaking as a professional specialist with 10 years of experience in the field of children's theatre, the best shows offered in the New York area compare favorably with the best shows offered in New Hampshire by Project TRY. On the other hand, the poorest show seen in New York was worse than the poorest show offered by Project TRY.

In summary, TRY achieved its stated objectives for Touring Programs. The project directly contributed to the development of 6 to 8 New Hampshire children's theatre producers which in turn provided most of the TRY sponsored performances in elementary schools. Over 260 professional and nonprofessional theatre artists were involved in 11 different plays, offered by 9 different theatre companies, to over 39,000 people, including 4,700 who viewed performances in nonpublic schools. A total of 113 performances were offered, 18 of which were at least partially financed by local community agencies. The shows were well received by participants and their quality compares favorably with shows offered in the New York area.

Touring programs are creating an awareness of the need for Theatre Arts programs in elementary schools and there is a good indication that many communities will offer their support for such programs.

TRAINING PROGRAMS

Specific Objectives

To achieve its general objective of creating an awareness of the need for Theatre Arts programs in New Hampshire, Project TRY's second major goal was to develop and execute training programs. Two general areas of training were proposed: 1) Creative Dramatics training for

elementary school teachers and 20 Play Direction training for high school drama coaches and local theatre directors. A half-time Creative Dramatics specialist (Master Teacher) would conduct the former; the full-time Artistic Director would conduct the latter. Prior to the operation of Project TRY, no such training was available in New Hampshire. TRY did not propose to complete the development of proposed training programs during the first year. The applicants defined their limitations by stating that "Although the project does not expect to meet all of the needs expressed, the training programs are designed to make maximum use of available resources immediately, and to develop a firm foundation for future programs which will eventually meet the expressed needs."[1]

Touring programs stimulated reception of Training Programs. Teachers were anxious to capture the enthusiasm vividly displayed by their pupils during and after performances. It should be remembered that the theatre experience was a "first" for most schools. Generally speaking, elementary school teachers were impressed first by the pure concentration of attention and overall good behavior of their pupils during the play, and second by the quality of the play itself. A typical teacher comment after a show as "I have never seen my kids sit so still so long!" Many local play directors began to recognize the challenge and potential in the child audience.

TRY developed two types of training programs in each subject area to meet the needs of those it intended to serve--workshop training and

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[1] See Application, p. 11

concentrated training. The purpose of workshop training was to disseminate information concerning the potential educational and cultural values in the area discussed, so that sufficient motivation would be developed for participation in concentrated training programs. The purpose of concentrated training programs was to provide the participant with sufficient skills to begin independent work in the area studied.

Workshop training plans included Creative Dramatics Workshops (renamed Seminars) and Play Direction Workshops (renamed Seminars). They were originally designed as full-day (8 hour) Saturday meetings to be conducted in major regions throughout the state. This arrangement did not prove practicable because teachers were not sufficiently motivated to voluntarily give up their "day off". Therefore, seminars were redesigned to make them more convenient for participants. They were reduced in terms of hours per workshop so that they could be held during weekdays, after school. Training programs will be discussed topically according to subject matter beginning with Creative Dramatics.

CREATIVE DRAMATICS TRAINING PROGRAMS

Workshop Training

An outside workshop specialist established the general outline for TRY Creative Dramatics Seminars at the first two meetings, during which TRY's Master Teacher observed. They were basically designed as 4-hour sessions with a break for supper, to serve 25 teachers per workshop. During the first 2-hour session, a demonstration class was conducted by the instructor, using local children from primary grades. During the second 2-hour session, the instructor conducted a demonstration class with local children from upper elementary grades. At the request

of participants, the instructor conducted further informal discussions during the supper break which was arranged locally. Some schools provided supper for participants in the schools. Others made arrangements to meet at a local restaurant.

An examination of Figure 4 will reveal the extent to which Creative Dramatics Seminars succeeded, in terms of the participants which they served.

Figure 4 discloses the fact that TRY underestimated the need for Creative Dramatics workshops when it originally planned to offer 5 workshops in 5 regions for 25 teachers each workshop, or a total of 125 teachers. Actually, many school districts within regions requested workshops for their 20 or more teachers. It is also interesting to note that, although virtually no workshops were requested during the first three months of the project, 4 were requested for the second three month period and 12 were offered during the third three month period. In fact, the momentum of interest developed to a point where TRY was not able to meet the demand it created. Pending continuation of the project, TRY has already scheduled workshops to be conducted in September, 1967, based on requests which could not be met during the final months of the current project. This "geometric explosion" of interest which developed can be further investigated in Figure 5, which compares project estimated results with operational results.

FIGURE 5

TRY CREATIVE DRAMATICS SEMINARS

Estimated Results Compared with Operational Results
(Including all Exposure Programs)

	Total Hours	Total Workshops	Total Teachers Served	Total Pupils Served
Estimated	40	5	125	175
Operational	62⅓	17	460	564
Difference	+22⅓	+12	+335	+389

If the momentum continues at its present rate (12 workshop requests every 3 months) and does not continue to "explode", it will be necessary for the Master Teacher to devote more than the present half-time to meet the demand. It is certainly evident that Creative Dramatics workshops greatly exceeded the proposed goals.

Concentrated Training

TRY proposed to offer concentrated training in Creative Dramatics for teachers who could commute to the University of New Hampshire to complete a three-credit course, Introduction to Theatre for Children. The course was already being offered as an upper level undergraduate course which met from 4 - 6 P.M. two days a week. As a requirement for the course, professional teachers enrolled in the course would conduct a teaching project in her own classroom, supervised by the Master Teacher. Only half of the course dealt directly with Creative Dramatics; the other half concerned Children's Theatre Production.

Only 10 of the estimated 30 completed the course during the academic year. TRY realized it would fall short of its estimates when only 6 enrolled for the first semester. As a reslut of the low enrollment and of its experience with the first 6 teachers, the course

was remodeled, to make it more attractive and useful for teachers. In essence, material on Children's Theatre Production, of little interest to elementary school teachers, was placed in another course so that the entire course would be devoted to the theory and technique of Creative Dramatics. However, course remodeling at a university takes time. Any change must be approved by the entire faculty and administration. The new course was not ready until this summer. It was felt that interested teachers in the area heard about the forthcoming change and preferred to wait to take the new course. Thus, only 4 enrolled second semester. However, there is a pre-registration of 20 for the summer course which begins July 10, 1967. Thus, as a result of early identification and action concerning low enrollement figures, TRY probably will fulfill its original estimates during its first operational year, which ends September 15, 1967.

Figure 6 reflects participation in the university course in terms of teacher and pupil participation.

FIGURE 6

University Course - Concentrated Creative Dramatics Training
Comparison of Estimated Results and Operational Results

	Total Teachers	Pupils Served
Estimated	30	530
Actual	10	385
Fall-Spring Summer (bases on # of advanced registrations)	20	35
Difference	Same	-110

Figure 6 discloses that fewer pupils were served than anticipated. This is due to the fact that the 20 teachers pre-registered in the summer course will not be able to conduct practicum projects in their own classrooms so that the only pupils who will be served this summer will be those used in course demonstration classes conducted by the Master Teacher. It is too soon to know whether this part of TRY's program will eventually be a success. If the staff is correct in believing that much of the problem lies in the nature of the course itself, there will be a substantial improvement in enrollment figures next year. However, it should be mentioned that all of the teachers who have completed the course have chosen to continue to use Creative Dramatics regularly in their classrooms.

TRY offered an Advanced Creative Dramatics Workshop, conducted by an outside specialist, for teachers with previous training either in the basic workshop or from the course. It was held from 4 - 6 P.M. on 4 consecutive Thursdays in May at the University of New Hampshire. TRY originally planned to serve 25 teachers altogether. Actually, 56 participated including 25 public school teachers, 14 nonpublic school teachers, plus undergraduate students, school administrators and a television producer. From week to week, teachers tried specific techniques in their classrooms, returning to discuss them with the workshop instructor the following week. Therefore, an unknown number of pupils indirectly benefited from this workshop.

University training will have served 30 teachers during TRY's first operational year. The Advanced Creative Dramatics Workshops served 39 teachers, 9 of whom were involved in the university course.

Thus, 60 different New Hampshire teachers have developed new skills which they can use in their classrooms.

Two general conclusions can be drawn from an examination of the results of concentrated training programs in Creative Dramatics. First, the unexpected jump in enrollment for the Advanced Workshop indicates that the basic workshops are indeed stimulating an interest in developing the necessary skills. Second, TRY has made modest strides in its long range purpose of effecting classroom prodedure. By the end of the project period, 60 teachers will be using skills developed in TRY concentrated training programs and the subsequent small revolution occuring in their classrooms should not be overlooked.

Reactions to Creative Dramatics Training Programs

It can be assumed that teachers who voluntarily attended training programs recognize a need for Theatre Arts programs in their classrooms. It can also be assumed that most teachers who attended Creative Dramatics workshops were not aware of the educational value of the technique when used by a trained teacher in the classroom. In short, most attended expecting to learn how to produce a play (from their second grade reading texts, etc.) One of the primary messages related during the workshops was that Creative Dramatics can be used in conjunction with the teachings of a broad range of subject matter.

An informal and random sampling of teacher attitudes toward drama in general and Creative Dramatics in particular was given in the form of a Teacher Inventory, designed by the Evaluation Specialist.[1]

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[1] See Appendix, p 17

The questionnaire was not given under controlled conditions and merely reflects a sampling of opinion. The first part of the questionnaire, concerning general attitudes toward the Theatre Arts, was not given because it was assumed that the subjects' general attitude was good. It is coincidental that both groups of teachers numbered 15. Figures 7 and 8 indicate the results of this investigation conducted with 2 separate groups of teachers.

FIGURE 7

TEACHER REACTIONS TO CREATIVE DRAMATICS WORKSHOPS
(15 Teachers from Barrington Workshop)

PART	Statement	SA*	A*	D*	SD*	NO ANSWER
V	1	1	1	5	6	2
	2	7	5	2	0	1
	3	5	7	1	2	0
	4	7	8	0	0	0
	5	5	9	1	0	0
		25	30	9	8	3
VI	1	0	0	8	7	0
	2	1	2	4	8	0
	3	0	0	7	7	1
	4	0	0	7	8	0
	5	8	7	0	0	0
	6	2	9	3	0	1
		11	18	29	30	2
VII	Did they think it was of educational value: Yes, 4;no, 1; no answer, 10. Would you be interested in such a class (Creative Dramatics) if you had not already been involved? Yes, 11; no, 2; no answer, 2.					

* SA=strongly agree A=agree D=disagree SD= strongly disagree

FIGURE 8

TEACHER REACTION TO ADVANCED CREATIVE DRAMATICS WORKSHOPS
(Taken with volunteers at 4th meeting)

PART	Statement	SA*	A*	D*	SD*
IV	1	15	0	0	0
	2	15	0	0	0
	3	14	1	0	0
	4	15	0	0	0
	5	8	6	1	0
		67	7	1	0
V	1	0	0	2	13
	2	12	3	0	0
	3	6	8	1	0
	4	7	7	1	0
	5	8	7	0	0
		33	25	4	13
VI	1	0	0	3	12
	2	0	0	5	10
	3	0	0	7	8
	4	0	0	4	11
	5	11	3	0	1
	6	12	3	0	0
		23	6	19	42

VII Did they think it was of educational value? Yes, 15.
Would you be interested in such a class if you have not already been involved in one? Yes, 15.

* SA=strongly agree A=agree D=disagree SD=strongly disagree

ANALYSIS

Only teachers involved in Figure 8 answered Part IV, which was a series of positive statements concerning the educational value of seeing a play in school. Teachers reacted strongly in favor of this theme.

Part V concerned the relationship between school curriculum and a stage play's relation to the curriculum. Statement one suggested that a stage play had "peripheral" value and should not be associated with the school. In both groups, the majority disagreed with this

first statement. The next 4 statements were posibive in attitude towards the school's responsibility to include stage plays. In both groups, the majority agreed with these 4 statements.

The first 4 statements in Part VI concerned various degrees of negative attitudes towards the use of Creative Dramatics in the classroom. In both groups, the majority disagreed with these 4 statements. Statements 5 and 6 were positive attitudes toward the use of Creative Dramatics as a teaching technique and the majority agreed with these two statements.

It is interesting to note that the primary difference between the two groups' reactions to the questionnaire is revealed in the strength of similar attitudes rather than difference in attitudes. Generally, teachers who had completed the Advanced Creative Dramatics Workshop (and who also had previously attended the Creative Dramatics Workshop) had much stronger, positive attitudes towards the subject than those who had only one exposure to the technique. This suggests that additional information and training strengthens the attitude of the teacher towards the subject.

It can be concluded that TRY's Creative Dramatics programs are generally achieving their intended purpose. Positive attitudes towards Creative Dramatics can be strengthened by providing additional training. Strong positive attitudes towards Creative Dramatics will in turn motivate the teacher to seek additional training. However, it should be remembered that only a relative few of the teachers who participated have been sufficiently trained to use new skills in their classrooms.

To meet the newly created demand and to have a permanent effect on New Hampshire classrooms, TRY should begin to provide more concentrated training programs, in addition to providing workshop training for those teachers it was not able to serve during its first operational year.

Play Direction Training Programs

Workshop Training

The Artistic Director redesigned Play Direction Workshops (Seminars) to meet for 2 hours per session, once a month, in each of four regions throughout the state. He felt that the month's lapse between workshops would give participants time to try new methods and formulate questions about their own work which could be answered at the next session. In each region, he offered separate 2 hour sessions--one for high school teachers and one for college and community directors. He had hoped to offer a total of 5 seminars in each region, thus fulfilling the project expectation in terms of total hours offered to each group of participants. Figure 9 indicates participation in Play Direction Seminars.

Figure 9 discloses that participation in Play Direction Seminars varied according to the region. Poorest attendance occured in regions which are also served by colleges, where competition for enrolling teachers in training programs is greater than in other areas.

Probably teachers are more likely to enroll in training programs which offer academic credit. Other factors may have contributed to the poor attendance record in these regions, including insufficient promotion of the programs. Attendance was strongest in regions where Project TRY had the cooperation of other Title III projects (Center for Arts Exposure, Inc. in Manchester and Project ARISE in Littleton) in the organization and promotion of these seminars. This assistance of a central, local agency certainly contributed to the success of these seminars.

An examination of Figure 10 will reveal the degree to which Play Direction Seminars met original expectations in terms of total workshops offered, total training hours, and participation.

FIGURE 10

PLAY DIRECTION SEMINARS
Estimated Compared to Operational Results

	Total Workshops	Total Hours	Teachers Served	Others Served
Estimated Results	8	64	160	
Operational Results	23	46	55	14
Difference	+15	-18	-105	+14

Figure 10 discloses that TRY Play Direction Seminars did not completely accomplish their objectives. First, they did not serve

the total estimated number of participants. To determine the reasons for this failure, TRY re-examined the original estimate and found it to be unrealistic. Apparently, there was very little basis for the estimate because a cursory investigation would have revealed that in the past 3 years, about 25 high schools have entered the annual state high school play festivals. It is doubtful that 160 teachers in the state actually needed the seminars. In light of this evidende, it is surprising that TRY managed to serve more than 25 or 30 in these seminars. However, the Artistic Director has estimated that, as a result of this year's stimulation, about 80 will want workshop training next year.

Concentrated Training

TRY proposed a "Director-in-Residence" program to provide concentrated training in Play Direction. That is, TRY proposed to send a professional theatre director into a community where he would direct a play using local talent and available facilities, under close observation of the local director. In essence, this is the apprentice method of theatre training. Figures 11 and 12 indicate the results of this concentrated training program. Figure 11 is an annual report submitted by the Artistic Director. Figure 12 compares estimated results with operational results.

Two of the four shows were professionally directed in New Hampshire public schools. Three of the four shows were shared under TRY sponsorship with touring audiences. As a result of the Director-in-Residence program, a touring audience of 12,039 and a "home" audience of 2,625 viewed plays directed by TRY's Artistic Director. TRY originally estimated that a full-time professional director could serve 5 different groups with about 40 participants per group. In terms of estimated

participants, the estimate was fairly close to the operational "average" of 42 per group. However, the number of persons served in each group differs radically from as few as 10 to as many as 97. More persons were served in public school programs than in the professional and college programs probably because of the nature of the groups. In terms of estimated groups served, TRY served 4 of the estimated 5. This is primarily due to the fact that TRY was not able to hire its Artistic Director immediately. (TRY received its contract from the Office of Education on September 15, 1966, when the project began operation. The Artistic Director began work October 15, 1966.)

An attempt is being made to determine the reactions of those served by Play Direction Training programs. However, at present the data is insufficient to warrant inclusion in this evaluation. It may be noted that the Artistic Director has already received over 5 requests for his in-residence services next year, pending continuation of the program. Three of these requests are from New Hampshire schools.

In summary, Project TRY's training programs have met their intended objectives. Workshop training programs in Creative Dramatics served 460 teachers and 564 pupils, thus creating a general awareness of the need for such programs in elementary schools. Concentrated training in Creative Dramatics will have been offered to about 60 teachers by the end of the project period, thus creating a nucleus of New Hampshire teachers with new skills which can be used in their classrooms. From all indications, Creative Dramatics training programs were extremely well received by the participants, and greatly exceeded TRY's expectations in terms of participants.

Workshop training in Play Direction was provided for 69 people including 55 high school drama coaches, and Concentrated Director-in-Residence Training was provided for 171 participants in two public schools, one professional resident theatre and one college theatre. Although Play Direction training programs did not meet TRY's estimates in terms of participation, they were generally successful in terms of work accomplished in the time spent.

GENERAL ANALYSIS OF PROJECT PROGRAMS

It is hoped that the preceeding discussion has sufficiently explained the relationship between TRY Touring Programs and Training Programs. The applicants stated that the programs have been discussed separately up to this point. A general investigation of these programs as they were conducted throughout the state will complete the evaluation of Project TRY. In its general statement of objectives, TRY proposed to distribute its services throughout the State of New Hampshire and it estimated that it would serve about 10% of the state's population. A statistical analysis of these programs follows.

Figure 13 will reveal the extent to which TRY distributed its programs geographically by county and institutions within each county.

Figure 13 indicates that TRY programs served every county in the State of New Hampshire, thus achieving its purpose in terms of geographical distribution. Strafford County had the greatest number of participants. This could be explained in a number of ways. For example, Strafford County is the home of Supervisory Union #56 (the project applicant) and the University of New Hampshire(the official "home"of Project TRY). Supervisory Union #56 naturally expected to participate widely in TRY

programs. To a certain extent, Supervisory Union #56 offered its schools for necessary "trial runs" of some programs. For example, 8 of the 10 teachers who received concentrated Creative Dramatics training are situated in this district. Also, TRY's Artistic Director conducted one in-residence program in this district. The Somersworth school in Supervisory Union #56 was the only school to receive 3 TRY shows, but it produced one of these and 3 other schools throughout the state received 2 shows. Furthermore, Strafford county is one of hte larger counties in terms of population density. Finally, residents in an area also served by a state university may be more receptive to educational and cultural programs than residents in other areas.

Figure 15 compares the estimated results and operational results in terms of persons served in all TRY programs.

Allowing for the changes which have been previously discussed, Figure 15 clearly indicates that Project TRY generally served more people than it originally anticipated. In fact, it served over 7,000 more people than estimated. Figure 15 summarizes the information in Figure 14 in an effort to determine which programs, if any, were most successful in terms of participation.

FIGURE 15

Estimated Participation Compared to Operational Results for all Programs

	Training Participants	Audiences	Total Participants
Estimated Results	1,245	36,800	38,045
Operational Results	1,941	41,639	43,499
Difference	+696*	+4,839**	+5,454***

* 696 is a 56% increase over the estimates
This does not include people who toured in shows not directed by TRY
** 4,839 is a 12% increase over the estimates
***5,454 is a 15% increase over the estimates

TRY's general objective was to create an awareness of the need for Theatre Arts programs in New Hampshire schools. It exceeded its own expectations in this respect. It has been pointed out that much of the "need" was created during the first operational year. However, TRY underestimated its participation in Touring Programs by a relatively modest 12% and in Training Programs by an unusually high 56%.

In view of this evidence, it is recommended that TRY expand all programs proportionate to the newly identified needs as indicated in Figure 15. In other words, Project TRY should more than double its efforts in the area of Training Programs and modestly increase its Touring programs by about 15%

In summary, TRY geographically distributed its services throughout the entire state, serving all New Hampshire counties. The project exceeded its own expectations in terms of its general objective which was to create an awareness of the need for Theatre Arts programs in

elementary schools. It underestimated participation for both Touring Programs and Training Programs by 12% and 56% respectively and should adjust its future programs according to the newly identified needs.

Development of Local Support for TRY Programs

Local support for TRY programs is being developed. The reader has been informed of one attempt to develop community support in terms of the package price--an orderly progression of local support involving three phases. To date, 18 communities have contributed at least partially to the cost of the shows they received. Two other areas of support will be discussed here--administration and teacher training.

The nature of Project TRY, which offers two distinct, but complementary types of programs, requires administration by a statewide agency. The New Hampshire Commission on the Arts could administer the program if it has the necessary budget at the time the project is no longer eligible for Title III support. At present, it could not meet this financial burden. However, the Theatre and Dance Committee of the New Hampshire Commission on the Arts has indicated its support of Project TRY and has formally recommended to the Commission that it continue and expand TRY programs when Title III funds are no longer available. It should be noted that the Commission is not obligated to accept this recommendation.

By the time TRY becomes ineligible for support, much of the dissemination concerning Training Programs will have been accomplished. There is already a need to offer more in the area of concentrated, rather than workshop training. As the need develops, the University of New Hampshire will meet the demand through its Extension Service.

Next year, it will be capable of offering two different series of 1-credit courses designed especially for teachers stimulated by TRY programs. One series offers concentrated training in Creative Dramatics; the other in Play Direction. The University Extension Service will schedule these courses flexibly in terms of time and location, according to the needs of teachers. Furthermore, the university will offer these courses without direct financial assistance from outside sources. TRY will continue to offer stimulatory scholarships for interested teachers pending continuation of Title III funds. However, after Title III funds are no longer available, the university will still continue to offer the courses as developed in cooperation with Project TRY.

This general analysis includes an independent evaluation conducted by Dr. Richard L. Ingersoll, Assistant Professor of Sociology at the University of New Hampshire, entitled "An Independent Evaluation of the Effects of Stage Plays on the Interests of 4th and 5th Grade Students". This study is attached as Appendix B.

Finally, members of TRY's Advisory Council represented concerns of all interested parties throughout the State of New Hampshire including all participating agencies--the State Board of Education, Institutions of Higher Learning, public school administrators, professional and nonprofessional theatres, the State Commission on the Arts, and community agencies. This council met three times throughout the first operational year to discuss current problems and to offer solutions to these problems. A list of all members of the Advisory Council is attached so that the reader can gain insight into the various points of view which are

summarized in this letter.[1] The letter which follows reflects the views of the Advisory Council as expressed by the elected chairman and summarizes the overall effectiveness of Project TRY.

CONCLUSION AND RECOMMENDATIONS

Project TRY was an overwhelming success, exceeding even its own expectations. In view of the evidence presented, it can be concluded that TRY accomplished its general objective of creating a need for Theatre Arts programs in New Hampshire elementary schools. The project anticipated serving less than 10% of the state's population or 38,045 people; it actually served about 13% of the state's population or 43,499 people.

TRY achieved its three primary goals set for Touring Programs to elementary schools which can be summarized as the development of local children's theatre producers, the organization and execution of high quality touring shows to be offered in public and nonpublic elementary schools, and the development of community financial support for Touring Programs.

Nine different theatre companies toured under TRY sponsorship, 8 of which were New Hampshire companies. 6 of the 8 New Hampshire companies produced children's theatre plays as a direct result of TRY stimulation. Over 260 professional and nonprofessional theatre artists were involved in the production of 11 different plays which toured for Project TRY. A total of 113 performances were seen by 39,014 people, including over 4,700 who viewed them in nonpublic

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[1] See Appendix A., p. 26

June 2, 1967

Mrs. Judith Davenport
Director, Theatre Resources
for Youth
Field House, Univ. of N.H.
Durham, New Hampshire

Dear Mrs. Davenport:

On behalf of the Advisory Council for Project TRY, I should like to summarize the reactions to the project gleaned from conversations with members of the Advisory Council and from comments that have been made at the formal meetings of this organization.

1. Without question the overall reaction of the group is that a miracle has been wrought! None of us, in our wildest dreams, anticipated that one year would produce the kind of change that has taken place in the attitude of principals and teachers to the dramatic arts. We can recall vividly when the project began, begging school districts to take a play and being turned down, because in the opinion of the principal and his staff, the activity was not "educational". I think that the statistics speak for themselves concerning the kind of response we are now having. Without question the touring companies have been an outstanding success!

2. During the early sessions of the Council considerable discussions were held as to whether our energy should be devoted to the development of a new professional resident company or whether we would place our resources behind the non-professional organizations. It was decided that, in the long run, the greatest value would be obtained from supporting the non-professional organizations and by strengthening stock companies which were then in existence. It is the opinion of the Advisory Council that this decision has proven to be a wise one. The number of organizations in New Hampshire now providing plays plays for children is substantially larger than when the project began, and the quality of their production has improved tremendously. In addition, these companies are beginning to learn the limitations to which they must adhere.

Although it is difficult to document this growth, it is the feeling of the executive committee that this accomplishment has been one of the major successes of the Project.

3. A second precept upon which our original project was based was that Project TRY must bring about changes in the classrooms of the state if it was to be effective in affecting the attitudes of students towards the dramatic arts. We are beginning to see this change take place. The creative dramatic activities conducted by Mrs. Aldrich have brought about a quiet revolution in many classrooms. Without question, the involvement with creative dramatics have been leading many of the classroom teachers to re-evaluate their concept of education. It is the belief of the Executive Committee that the success of this part of the Project is just beginnning. The word of mouth, enthusiastic support of those who have heard the message will result in a substantial increase in the number of schools requesting workshops in creative dramatics.

4. It is the belief of the Executive Committee that the seminars for directors have proven to be effective. This will indeed prove to be our most difficult task; in many cases the director of the class play in New Hampshire schools has an extremely traditional attitude towards education in general and towards the techniques of play productions. It is the feeling of the Advisory Council that Mr. Gene Brown has proven to be an effective leader and that he has established a firm foundation for future growth. This will probably remain, in terms of numbers, a relatively small part of the Project TRY program, due to the tremendous amount of individual attention which must be given. It is felt, however, that providing this assistance is essential for the improvement of the dramatic arts in New Hampshire.

5. It is my personal feeling that the major weakness in the Project has been in our failure to disseminate information on a regional and national basis. This we should like to do, but the human resources available and the staggering task we have undertaken make this impossible. We feel that the utilization of our resources to advance in New Hampshire the goals of Project TRY are of far greater importance than national dissemination. Were further resources available, we would consider changing this policy.

In summary, I would like to extend to you, and to your staff, my heartfelt congratulations on behalf of the Advisory Council for a magnificent job--a job which would have been impossible had it not been for the devotion, dedication, and competency of those associated with Project TRY. The State of New Hampshire and the children of New Hampshire have a richer environment because of your activities.

H. Stuart Pickard, Chairman
Advisory Council

HSP:h
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schools. Another 2,625 saw local performances. Finally, 18 communities contributed at least partial financial support for shows they received.

TRY achieved its two primary goals set for Training Programs which can be summarized as the development of workshop training programs (for general exposure and dissemination) and concentrated training programs (for development of skills) in each of two subject areas--Creative Dramatics for elementary teachers and Play Direction for high school drama coaches and community directors. The momentum of interest which developed throughout the year for Creative Dramatics training programs greatly exceeded all expectations. In fact, during the final months, TRY was unable to meet the demand for its Creative Dramatics workshops. However, these programs still managed to serve 335 more teachers than originally estimated, and its concentrated training programs created over 50 teachers with new skills which can be used in their classrooms.

Although TRY's Play Direction programs did not meet TRY's estimate (some of which were found to be unrealistically high), they generally succeeded in accomplishing their intended purpose. Workshop training in Play Direction served 69 people, including 55 high school play directors. Concentrated training was conducted in 4 locations involving 171 participants in two public schools, one professional theatre and one college theatre.

A general analysis of all TRY programs revealed that the project geographically distributed its services throughout the state, serving all New Hampshire counties. In addition, it was found that the project

more than achieved its major objective which was to create an awareness of the need for Theatre Arts programs in elementary schools. A close analysis reveals that, although participation in all programs was underestimated, participation in Training Programs was underestimated by over 55%, indicating a substantial change in existing needs. Finally, the independent research project, as analyzed to date, indicates that stage plays do have an effect on the interests of children who see them. However, it will be necessary to further analyze data which has been collected and gather additional data in order to identify specific factors which influence this effect.

Progress has been made in TRY's effort to obtain local support. Through its methods of gradual phasing from total federal support to total community support, it has already developed 18 community sponsors. It is possible that the New Hampshire Commission on the Arts will eventually become the central administrative agency for TRY programs. Newly designed training programs for teachers will be offered by the University of New Hampshire Extension Service, at its expense, as long as the need for them continues to exist.

In light of the above findings which provide a general impression of Project TRY, the following recommendations are submitted:

1. All Project TRY programs should certainly be continued. A definite need for these programs does exist.
2. Project TRY should expand all programs in proportion to the newly identified needs as indicated in Figure 14. Specifically, this means that TRY should increase its capacity to provide

Touring Programs by about 12% and it should increase its capacity to provide Training Programs by about 56%. This represents a minimum increase in programs necessary to meet present needs and does not allow for a continued geometric explosion of interest such as that which was identified on page 11.

3. TRY should accept the recommendations submitted in the Independent Study. That is, TRY should plan to include a half-time research assistant and a part time research consultant so that research in this area can continue as an intregral part of the project.

In conclusion, the writer would like to add her single, overall impression of Project TRY. As the Project Director who originally designed the programs, it has been an indescribably exciting experience to watch these programs materialize. In her opinion, the greatest asset of Project TRY is the wealth of enthusiastic, hard working talented people who contributed in various ways to its success. Members of TRY's professional staff should be particularly cited. Of course, they were hired to do a job with the particular skills they possessed, but the jobs also required an element of "crusading" which one does not find in many professional people with similar skills. This crusading spirit of TRY's staff got the project off the ground and, figuratively, even made it fly. It is difficult to imagine how the project might have survived without the unique talents of Supervisory Union #56 and its administrators, the Play Selection

Consultants, the Teacher Guideline Specialists, the Evaluation Specialist, members of the Advisory Council and many teachers throughout the state, who without execption, contributed more than was originally expected of them.

Finally, to the writer's knowledge, Project TRY is still nationally significant. At present, it is the only PACE Title III project devoted exclusively to the development of Child Drama programs in elementary schools. Its overall program design and methods of operation are both innovative and exemplary not only in the region but throughout the nation. If any single weakness can be found in the project, it is TRY's failure to disseminate information nationally. However, if the project continues, the reader can rest assured that this new task will be approached with the same vitality with which all its tasks were approached this year.